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HEINRICH DOMNICH: A DISCUSSION OF HIS CAREER, PEDAGOGY,
AND CONCERT WORKS FOR THE HORN.

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

This document explores the life, music, and writing of Heinrich Domnich, a professor at the Paris Conservatoire and a horn virtuoso of the late eighteenth and early nineteenth centuries. Domnich lived from 1767 to 1844 and taught many of the prominent Parisian hornists of the nineteenth century including three of his successors at the Conservatoire. He published three concerti for the horn as well as a widely acclaimed method book for the horn, which details his approach to hand-horn technique and discusses its origins.

It is the goal of this document to provide the first biographical work focused on Domnich and his career. Its scope also includes the production of performance editions for horn and piano of the first two solo works by Domnich, *Concerto No. 1 pour le Premiere Cor* and *Concerto No. 2 pour le Second Cor*, as well as the *Symphonie Concertante* for two horns. The available works exemplify the style and techniques employed by a prominent hand-horn player at the height of the instrument's virtuosic capabilities. The document explores techniques employed in the concerti, comparing them with the methodology described in Domnich's *Méthode de Premier et de Second Cor*, published in 1808. The comparative study of these works together with biographical data provides the basis for an assessment of the contributions of this highly influential individual. Examination of Domnich's work also provides a microcosm view of the changing political and artistic climate in France during the early nineteenth century.

I. INTRODUCTION

The work of Heinrich Domnich marks a pivotal period in the development of virtuosic hand horn technique in France. Domnich represents a link between the playing style in what has been called the Austro-Bohemian tradition,¹ and that which developed at the Paris Conservatoire during the nineteenth century. The span of his career includes the founding of the Conservatoire and several major changes in the institution following shifts in the tumultuous political landscape of post-revolution France. In addition, Domnich's music exemplifies the major shifts in formal approach and expressive style taking place during this period.

The playing approach taught by Domnich and his colleagues at the Paris Conservatoire continued to be influential even after the widespread use of the valve horn. Before the advent of the valve, the horn player used the right hand to cover the bell of the instrument in varying degrees in order to create pitches not found in the natural overtone series. This playing technique, also known as hand-stopping, continued to be influential even after the invention of the valve, particularly in France.

This method was particularly important for the *cor basse*, or low horn, player. As shown in Example 1 below, the low range of the instrument has fewer available overtones, or notes which are available naturally without the use of valves or altered hand position. For hornists of Domnich's day passages with stepwise motion or complex melodic playing in the middle-to-low range would require greater use of

¹ Horace Fitzpatrick, *The Horn and Horn-Playing and the Austro-Bohemian Tradition from 1680 to 1830*, (Oxford: Oxford University Press, 1970).

hand-stopping in order to produce the desired pitches. It is for this reason that low horn players were so influential in the development of hand horn playing to a high level of virtuosity.

Example 1: Horn Overtone Series



Hornists of the eighteenth century specialized as either *cor basse*, low horn, or *cor alto*, high horn. In the orchestra, horns were scored in pairs, with one high horn and one low horn. These specialties may also be referred to by their role in the orchestra, high horn being labeled as “first horn,” and low horn being referred to as “second horn.” A defining figure in this performance tradition, Domnich was not only a widely recognized player but also a highly influential teacher. Domnich’s performing career consisted predominantly of posts for *cor basse*, or low horn, playing. It was this specialty in *cor basse* that made him an excellent compliment to his colleague Frédéric Duvernoy, a high horn player, at the Paris Conservatoire.

Domnich came from a family of horn players. The family was originally from Hungary, then part of the Habsburg Empire. His father was an accomplished hornist who performed throughout modern day Germany, then part of the Holy Roman Empire also ruled by the Habsburg monarchy. Domnich claims to have adopted much of his playing methodology from Dresden hornist Anton Hampel and Hampel's student Giovanni Punto, who became Domnich's principal teacher. Domnich's *Méthode*,

published in 1808, credits Hampel as the first to develop the method of hand-stopping which was employed by Punto, Domnich and many of their contemporaries.

Punto came from the region called Bohemia, a part of the Habsburg Empire, which comprises part of the modern Czech Republic. Punto studied with Hampel in Dresden and eventually taught Domnich and a number of other students while performing in Paris. Because of the close regional ties of Domnich and Punto, their playing style may be said to represent an Austro-Bohemian playing tradition. It is unclear to what extent these techniques were developed by Hampel himself and what contributions may have been made by Punto and Domnich before being codified in the 1808 Domnich publication. Punto's own method for horn offers a series of exercises for the student but does not include historical or pedagogical discussion.

While Domnich himself acknowledged that other players besides Hampel were using hand-stopping around the same time,² it is significant that this book is the first source to credit an inventor for the method it sets forth. The Domnich text not only details methodically the concepts and techniques for playing according to this particular pedagogical tradition, but is the only known text of its time that gives any narrative as to its origin. Domnich's relationship to Hampel and Punto makes him an important link between this Austro-Bohemian school of horn playing and that which developed in France in the late-eighteenth and early-nineteenth centuries, specifically at the Paris Conservatoire.

Domnich's legacy can be traced through two sources that present his approach to horn playing and musicianship. These are his *Méthode* for horn, one of the most

² Heinrich Domnich, *Méthode de Premier et de Second Cor*, (Paris: Le Roy, 1808), iv.

comprehensive pre-valve tutors in the literature of the instrument, and his concerti for horn. These compositions were studied and performed by Domnich's students and contain passages that clearly reflect specific techniques and exercises from the *Méthode*.

The concerti and the *Méthode* show that Domnich valued the development of extensive and flexible high range. However, his work is especially illuminating for the examination of low horn playing in this period. He is also one of the first authors to discuss this distinction between high and low players in depth. His solo works are very specifically tailored to fit one specialty or the other. The second concerto, for example, is one of the most virtuosic in the literature of its time with respect to the use of chromaticism and wide leaps in the middle and low range of the instrument.

Understanding these in the context of Domnich's pedagogical writings tells us a great deal about the capabilities and technical approach of the hornist. Works such as Domnich's offer quite a different view of the horn than much of the standard solo repertoire, which was often written by composers of greater fame and craft, but who were not themselves accomplished players of the instrument. Domnich's pieces also responded to trends of the early nineteenth century, being less concerned with following a prescribed formal approach than with virtuosity and expression. This literature gives us a unique window into the music and writings of a man who helped define horn playing for a generation. Examination of his work will both increase our understanding of hand-horn technique in this period, and illuminate the performance practice of the instrument, its expressive uses and stylistic conventions.

II. EARLY LIFE

Heinrich Domnich (also known as Henri Dominick) was the second son of Friedrich Domnich (1729-1790), a professional horn player of Hungarian origin. Friedrich is known to have played 1st horn in the Hofkapelle of Count Philipp Carl in Wallerstein beginning in 1747. There he worked under Kapellmeister Johann Ignaz Klauseck, hired in the same year. His 2nd horn was Andreas Eder, one of the Count's hunting horn players who was promoted to play low horn in the orchestra.³ It was during this period when Friedrich came to the attention of composer Franz Pokorny. Pokorny had ties to the court at Wallerstein and even became Klauseck's successor as Kapellmeister for a time. Pokorny is known to have composed concerti to be performed by Friedrich and his colleagues Eder and Johann Türirschmidt between 1745 and 1766.⁴

Klauseck left Wallerstein in May of 1751 to accept a job with the Mainz Kapelle. By June of that year, both hornists also left Wallerstein for positions in the Hofkapelle of Würzburg. Friedrich's new employer was Adam Friederich von Seinsheim, Prince-Bishop of Würzburg and later of Bamberg. The best musicians of both dioceses were often employed together for operas and special events and music flourished in that region under Adam Friederich's influence. Musicians of the Hofkapelle in Würzburg had a standard base salary as well as bonuses for long service or outstanding performance, which might include cash payments or goods such as

³ Sterling E. Murray, *The Career of an Eighteenth-Century Kapellmeister: the Life and Music of Antonio Rosetti*, (Rochester, NY: Boydell & Brewer, 2014), 31.

⁴ John Humphries, *The Early Horn: A Practical Guide* (Cambridge: Cambridge University Press, 2000), 10.

bread, wine, grain, or wood.⁵ Musicians would continue to receive a pension equivalent to their salary after retirement. Friedrich would remain in Würzburg until his death in 1790, and it was here that the Domnich's three sons were born. All three of Friedrich's sons would also have noteworthy careers in music.

Heinrich Domnich was born on March 13, 1767 in Würzburg and would become the most famous hornist of his family. His two brothers Jacob (1758-?) and Arnold (1771-1834) also played the horn. Jacob immigrated to the United States in 1790 and was known as a performer and teacher in Philadelphia until at least 1806. Arnold Domnich played for the court of the Duke of Saxe-Meiningen beginning in 1786. In 1803 he was promoted to 1st horn of the Meiningen Kapelle, a position he held until his death in 1834.⁶

Heinrich began studying the horn at an early age and his accomplished playing drew much attention. By age 12 he had been admitted to perform for the Hofkapelle in Würzburg. He is also recorded to have performed for the chapel music of the Elector of Bavaria.⁷ He eventually accepted a position as a court musician for the Count von Elz in Mainz. However, being dissatisfied with a position that also required him to perform livery service, Heinrich left Mainz for Paris in 1783.⁸

⁵ Samantha Owens, Barbara M. Reul, and Janice B. Stockigt, *Music at German Courts, 1715-1760: Changing Artistic Priorities*, (Rochester, NY: Boydell Press, 2011), 320-321.

⁶ H. Fitzpatrick and T. Hiebert, "Domnich, Heinrich," In the *New Grove Dictionary of Music and Musicians*, Online Edition, Accessed August 19, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07979>.

⁷ Birchard Coar, *Critical Study of Nineteenth Century Horn Virtuosos* (Minnesota: B. Coar), 144.

⁸ Fitzpatrick and Hiebert, "Domnich, Heinrich," New Grove Dictionary Online.

III. DOMNICH IN PARIS

At the age of sixteen Heinrich Domnich moved to Paris where he began study under Jan Vaclav Stich (1746-1803), a renowned horn virtuoso who performed under the name Giovanni Punto. After leaving the service of Count Thun in Prague, Punto made a name for himself as a touring soloist, one of the first horn players to do so. He performed in Germany, Italy, Spain, England and France and was acclaimed a soloist “without rival.”⁹ He made a strong impression on the young Wolfgang Mozart, who saw Punto perform in Paris in 1776 at the *Concert Spirituel*. Mozart wrote to his father, “Punto blasts magnificently.”¹⁰ It was for Punto that Beethoven wrote his *Sonata for Horn and Piano Op.17* while the hornist was in Vienna in 1800.



Figure 1: *Portrait of Giovanni Punto*, artist unknown, used by permission of the Bibliothèque Nationale Paris.

⁹ James Miller, *The Life and Works of Jan Vaclav Stich (Giovanni Punto), A Check-List of 18th Century Horn Concertos and Players*, PhD Dissertation (University of Iowa, 1962), 38-39.

¹⁰ Henri Kling, “Giovanni Punto, Célèbre Corniste,” *Bulletin Français de la Société Internationale de Musique* IV (1908), 1067.

Punto credited much of his technical approach to one of his teachers in particular, Dresden hornist Anton Hampel. Domnich's *Méthode*, published in 1808, credits Hampel as the first to develop the method of hand-stopping which was employed by Punto and passed on to Domnich and others. This account and other details from Domnich's published tutor are discussed further in Chapter V.

In 1781, Punto served briefly at the Hofkapelle of the Prince-Bishop in Würzburg. He had previously performed at the court at Mainz and it is likely during these trips that Domnich became acquainted with Punto or at least with his playing. After Domnich moved to Paris in 1783, he studied with Punto for two years before making his public debut. Domnich's first documented performance was at the *Concert Spirituel*, a popular concert series that took place at the Palais des Tuileries during the season of Lent, while the Paris Opera, Comédie-Française and other such venues were closed. Domnich first appeared at the Tuileries in December 1785, playing 2nd horn to Jean Lebrun in a *Symphonie Concertante*.¹¹ The composer of this work is unknown, though it may have been Lebrun himself, who composed several such pieces for two horns.

During his early years in Paris, Domnich established himself in the professional community. Most horn players at this time specialized as either *cor alto*, high horn, or *cor basse*, low horn players. Domnich, like his teacher Punto, was a *cor basse* player and is most often recorded in the role of second horn. Domnich was featured a number of times at the *Concert Spirituel* including a performance of a concerto by Devienne in 1788 and frequent appearances as 2nd horn to Lebrun in subsequent years.

¹¹ Reginald Morley-Pegge, *The French Horn* (London: Ernest Benn Ltd., 1973), 159.

Lebrun was also a student of Punto. He played in the orchestra of the Paris Opera and performed regularly at the *Concert Spirituel*. He is particularly noted for his performances of chamber works by Joseph Haydn at the Tuileries between 1784-1787. In addition to these chamber performances, Lebrun was also a member of the orchestra of the Société Olympique (Masonic Lodge), which premiered Haydn's symphonies no. 82-87, the "Paris" symphonies, during 1785-1786.¹² Since they had collaborated before, it is likely Domnich may have played on some of these premieres as well. In 1787, Domnich joined Lebrun at the Paris Opera playing 2nd horn, a position he held until 1791.

Another important colleague of Domnich's was Frédéric Duvernoy (1765-1838) a hornist from Montbéliard in eastern France. Duvernoy first appeared on the Parisian music scene in 1788 performing as a soloist for the *Concert Spirituel* and playing 2nd horn at the Comédie Italienne and later at the Opéra Comique. He played 1st horn in the *Musique de la Garde Nationale* beginning in 1790 and served as the horn instructor for their training program when it was created in 1792. In 1796, Duvernoy joined the orchestra of the Paris Opera and, in 1799, replaced Lebrun as solo horn.¹³ Duvernoy and Domnich performed widely together. Domnich played 2nd horn to Duvernoy in the National Guard Band from 1793 and joined his colleague as second horn at the Théâtre Feydeou in 1799.¹⁴ The pair also collaborated for numerous works at the *Concert Spirituel* and in the *Chapel Musique* of Emperor Napoleon Bonapart.

¹² Bernard Harrison, *The "Paris" Symphonies* (Cambridge: Cambridge University Press, 1998), 29-30.

¹³ Morley-Pegge, *The French Horn*, 159.

¹⁴ Fitzpatrick and Hiebert, "Domnich, Heinrich."



Figure 2: *Portrait of Frédéric Duvernoy*, oil on canvas, artist unknown. Copies hang in the Bibliotheque de l'Opera and Cité de la Musique, Paris, France.

Duvernoy was acclaimed as a “player of great security and power.”¹⁵ He was known for his “beautiful tone and perfect execution” and even drew the admiration of Napoleon himself.¹⁶ He was reputed to be self-taught and adopted a method called *cor mixte*, which attempted to combine the *cor alto* and *cor basse* techniques. This method was in stark contrast to the common pedagogical approach and received much criticism from his contemporaries including Domnich. The reason for this criticism was that the *cor mixte* approach tended to emphasize the middle register rather than specializing in extreme high and low range. Also it tended to deal differently with music in various keys transposing them on primarily the F, E, Eb, and D horns rather than changing the

¹⁵ Humphries, *The Early Horn*, 19.

¹⁶ François-Joseph Fétis, *Biographie Universelle des Musiciens*, Vol. III, (Paris: Firmin Didot Brothers, 1866), 100.

crook for every key. Domnich in particular objected to this aspect because of the timbral changes involved.¹⁷ This is discussed in greater detail in the following chapter.

Duvernoy became the horn teacher for the *Institut Nationale de Musique* and was named *Professeur 1^{re} Classe* when the Institute was reformed as part of the Paris Conservatoire in 1795. Domnich joined him as an instructor at the *Institut Nationale* in 1793 and, subsequently, as a professor at the Paris Conservatoire specializing in *cor basse*, a post he held until 1817. Students of horn at the Conservatoire would generally specialize as high or low players but would often study with more than one teacher during their tenure. Many such students are counted among the most influential horn players of the nineteenth century in France, including Louis François Dauprat, who eventually took over the horn studio at the Conservatoire, Eduard Constantine Lewy and Jean-Baptiste Mengal.

¹⁷ Domnich, *Méthode*, vi-viii.

IV. THE PARIS CONSERVATOIRE

The Conservatoire de Musique in Paris evolved from two prior organizations. The *École Royale de Chant* was formed in 1783 and by 1784 had been expanded to include dramatic speaking classes and was renamed *École Royale de Chant et de Déclamation* (Royal School of Singing and Declamation). The French National Guard band also created its own training institution for instrumentalists in 1792, the *École Gratuite de la Garde Nationale* (Free School of the National Guard), built adjacent to the *École Royale* on rue Bergère. A year later, this school was reformed as the *Institut National de Musique*. The National Guard School and the *Institut* were formed under the revolutionary government. The *École Royale* also continued to operate during this period. The two organizations were combined in 1795 to form the *Conservatoire de Musique et de Déclamation* keeping the same premises and many of the same instructional staff.¹⁸

Frédéric Duvernoy, being 1st horn in the National Guard band, was brought on as horn instructor for the *École Gratuite*. He continued in that capacity when the *Institut Nationale* was formed in 1793. Heinrich Domnich joined the *Institut* in the same year as a horn instructor and subsequently both he and Duvernoy were hired as professors at the Paris Conservatoire upon its formation. Duvernoy was named *Professeur 1^{re} Classe* with a salary of 2500 francs per month. Domnich was hired as *Professeur 2^e Classe* at 2000 francs per month. Two other horn teachers, Kenn and

¹⁸ Gustave Chouquet, "Conservatoire de Musique," *A Dictionary of Music and Musicians*, ed. George Grove (London: Macmillan, 1900), 391-394.

Buch worked with them at the Conservatoire beginning in 1795.¹⁹ Both held the rank of *Professeur 2^e Classe* at the same salary as Domnich.

Jean-Joseph Kenn was a German hornist born on September 21, 1757. He was a low horn player and performed in the orchestra of the Paris Opera from 1788 until 1809. Kenn and Buch both joined the *Garde Nationale* in 1793.²⁰ Antoine Buch was a high horn player who held the rank of *Sergent* in the National Guard band and may also have played with the Opera. Conservatoire records give no indication with regard to his birth or nationality.²¹ Kenn and Buch served on the Paris Conservatoire faculty until 1802.

At this time no extant sources exist which would give any indication of the personal relationships among the original horn faculty at the Paris Conservatoire. Certainly they performed together in many venues and taught together for several years. Despite their long collaboration, the pedagogical approaches of Domnich and Duvernoy are known to have been somewhat disparate. Duvernoy, as previously mentioned, was an advocate of the *cor mixte* approach while Domnich adhered strictly to the training of the separate specialties of *cor alto* and *cor basse*. Advocates of the *cor mixte* approach tended to favor the middle register and the F horn, making as few changes to other crooks as possible. A player using this method would, rather than changing crooks for a piece in C, remain on the F horn and change which pitches he

¹⁹ Constant Pierre, *Le Conservatoire National de Musique at de Déclamation: Documents Historique et Administratifs*, Vol. I (Paris: Imprimerie Nationale, 1900), 407.

²⁰ Ibid., 447.

²¹ Ibid., 439

played stopped and which were played open.²² Fétis states that Duvernoy taught according to this method.²³ Duvernoy's published *Méthode pour le Cor*, however, does not discuss *cor mixte* by name, in fact any discussion dealing with transposition whatsoever is conspicuously lacking. He does address the two ranges *alto* and *basse*, but only inasmuch as to illustrate and discuss the difference in mouthpiece dimensions appropriate to each.²⁴ It has been suggested that this omission was made in order to appease his colleague.²⁵ Domnich, on the other hand is very specific about how to approach transposition and gives detailed objections to this aspect of the *cor mixte* approach:

Equally deprived of the high and low ranges, the *Cors Mixtes*, which custom and disastrous development of the new style has introduced in almost all our orchestras, are able to play neither on the C crook, nor on those of A and B-flat. How do they manage? When they are given a piece in B-flat, instead of being provided with the proper instruments in this key, the horn in E-flat is employed. They make use of the horn in D if the piece is in A, and if it is in C it is necessary to use the horn in F. Now if a composer has to render a brilliant design in one of these three keys, to express, for example the noise of war, the glory of victory, the pomp of triumph, he arranges the horns in such a manner that they are able to do all without the aid of the hand in the bell. But the *Cors mixtes* being required to transpose, as in such an operation, so the sonorous notes are transformed often to stopped notes and the brilliant to dark and lugubrious accents, the prestige of the image vanishes, and with the image is destroyed all effect.²⁶

Is there a practical reason for the stark difference? Domnich's complaint may yield some explanation. Let us examine a situation such as he describes: We will take for our example the chord of C major and imagine a piece in the key of C with a

²² Margaret Ann Robinson, *The History, Use, and Influence of Cor Mixte*, DMA Dissertation, (University of Cincinnati, 1998), 23.

²³ Fétis, *Biographie Universelle*, V.III, 100.

²⁴ Frédéric Duvernoy, *Méthode Pour le Cor*, (Paris: Mme Le Roi, 1802), 2-3.

²⁵ Humphries, *The Early Horn*, 19.

²⁶ Domnich, vii.

voicing where the horn section is divided between the root and fifth, that is, the notes C and G. Traditionally this would be played on the C horn and those pitches would both be played open, without the use of hand-stopping. In a *cor mixte* approach, however, the player would likely use the F horn, which has a different overtone series and thereby different open notes. For the high horn player his written C and G, which are the pitches G and D on the F horn, would still be possible to play open and well in tune thereby retaining the pleasant tone quality of the unmuted horn. For a low horn player, however, approaching this common harmony on the F horn becomes much trickier. In the low range the concert pitch C (G on the F horn) is still open but the concert G (D on F horn) must be played stopped. This particular note Domnich describes as $\frac{3}{4}$ stopped,²⁷ which is a challenging position to find even for the experienced player and makes the pitch particularly tricky both to produce and to play in tune with an open note.

This is only one example, but it illustrates the difference in issues faced by high and low players with regard to transposition. Duvernoy, though a skilled and experienced orchestral player, was most often in the high horn role and spent much of his career as a soloist and playing solo horn at the Opera. It may be that he found the occasional awkwardness of certain notes in the *cor mixte* approach negligible, whereas Domnich, as a low horn player found it not merely inconvenient but utterly absurd to imagine approaching music in this way.

Differences aside, there was much in common between the horn teachers at the Conservatoire. Both Domnich and Duvernoy pushed students to develop high as well

²⁷ Domnich, 17.

as low range. Domnich, like Duvernoy, favored the F horn for solo literature, a fact that is evident in all of his own concerti. This certainly had an influence on the way Conservatoire horn students and composers writing for them would deal with the instrument. Also, both professors' published methods treat the horn as a fully chromatic instrument, giving detailed charts of each possible pitch with description of how each is to be produced in terms of the use of the right hand. Duvernoy's method was the first to give a chromatic scale with hand positions²⁸ and Domnich's is even more extensive.

The other teacher with whom Domnich was most closely associated was Jean-Josephe Kenn. Kenn's tenure at the Conservatoire was much shorter than Domnich's but he was accounted an outstanding *cor basse* player and had a number of prominent students. Louis Francois Dauprat (1781-1868) was one of the most famous students of both Domnich and Kenn and eventually took over the horn studio at the Conservatoire. Dauprat grew up in Paris. He was trained as a choir boy at *Notre Dame de Paris* and enrolled in the horn class at the *Institut Nationale* in 1794 at the age of 13. At that time Domnich was the low horn instructor at the *Institut*. From its formation in 1795 Dauprat continued his studies with Kenn at the Paris Conservatoire.²⁹ Dauprat was awarded 1st Prize in the Conservatoire solo competition in 1798, and received a silver horn made by Joseph Raoux.³⁰ In 1801, after a brief stint in the French military bands, he won a position with the Théâtre Montansier in Paris and reentered study at the

²⁸ Morley-Pegge, *The French Horn*, 96-97.

²⁹ Grady Joel Greene, *Louis François Dauprat: His Life and Works*, PhD Dissertation, (University of Northern Colorado, 1970), 19-20.

³⁰ Pierre, *Documents Historique*, 724.

Conservatoire. He left Paris in 1806 to play for the Théâtre de Bordeaux. He returned to Paris in 1808 to take the place of his mentor, Kenn, in the Opera orchestra.

Kenn and Buch taught at the Conservatoire through 1801, although in that year they were required to teach solfège in addition to horn. The following year, the faculty was reorganized. The rank of *Professeur 3^e classe* was eliminated in 1800 and by 1802 the ranks of *1^{re}* and *2^e classe* were also discontinued. From that year Duvernoy and Domnich both held the rank of *Professeur* with the salary of 2000 francs per month, a pay cut for Duvernoy.³¹ This arrangement continued until 1815.

Between 1815 and 1816 there were large salary cuts throughout the Conservatoire and many long-time faculty members retired. Changes in the Conservatoire at this time reflect changes in the French political landscape. It was in this same year that Napoleon was deposed, The Treaty of Paris signed and King Louis the VIII brought back to power under the new constitutional monarchy. Some faculty were forced to retire while others may have left wishing to avoid dealing with such political entanglements. The most prominent of these was Bernard Sarrette, who founded the National Guard school and subsequently became director when the Paris Conservatoire was founded. In December 1814, Sarrette received notice from the French Minister of the Interior to vacate his position and apartments.³² No director appears in personnel records January of 1815. The next record is in October of that year which shows Sarrette in his post again with a substantial salary raise.³³ By that time Sarrette had received a Royal order to resume his position, which was promptly

³¹ Pierre, *Documents Historique*, 411-413.

³² Theodore Lassabathie, *Historia du Conservatoire Imperial de Musique et de Declaration*, (Paris: Michel Levy Brothers, 1860), 41-42.

³³ Pierre, *Documents Historique*, 414-415.

cancelled by an Imperial order to the contrary and finally another notice from the Minister of the Interior reinstating him and directing him to continue in his post until November of 1815.³⁴

Frédéric Duvernoy also retired in 1815. Both he and Domnich had been members of the faculty since the birth of the Conservatoire, but Duvernoy was the senior professor and 1st horn of the National Guard under the Imperial government. Additionally he had been a prominent member of the Chapelle-Musique of Napoleon and a personal favorite of the Emperor. Duvernoy and the other senior professors wrote a letter to the new government commission overseeing the institution conveying their support of Sarrette. Several of them, like Duvernoy, retired along with him at the end of that year.³⁵

Many music faculty salaries were cut in 1816. Domnich stayed on as senior professor of horn with a salary of 1200 francs per month. Dauprat was hired on that year as *répétiteur* (lecturer) at 600 francs per month. Dauprat was promoted to *adjoint* (adjunct) the following year and most of the faculty received raises: Domnich to 1500 per month and Dauprat to 800. Heinrich Domnich retired from the Conservatoire at the end of 1817. Dauprat was the senior professor of horn from 1818 until 1842. He was the sole professor of horn for the Paris Conservatoire until Joseph Meifred added a valve horn class in 1835.³⁶ Dauprat published his own method for horn in 1824, which is very similar to Domnich's in approach and methodology.

³⁴ Lassabathie, *Historia du Conservatoire*, 43.

³⁵ Ibid., 44-47.

³⁶ Pierre, *Documents Historique*, 416-421.

Besides Dauprat, Domnich had several other students who are worthy of note. Jean-Baptiste Mengal (1796-1878) became a highly regarded player in Paris and eventually took over the position of solo horn with the Opera Comique after Dauprat.³⁷ Domnich was also the primary teacher of Eduard Constantine Lewy (1796-1846). E.C. Lewy and his younger brother Joseph Rudolphe were among the most prominent early valved horn players, premiering numerous works including Schubert's *Nachtgesang im Walde, D.913* (Night song in the forest). Lewy served in the French military and toured for a number of years before taking a position as solo horn with the Kärntnertor Theater in Vienna. In 1834 he became the horn instructor at the Vienna Conservatory.³⁸

There are two others of Domnich's studio who, though of lesser fame than Lewy or Mengal, were among his top students and highly acclaimed as performers. Pierre-Louis Colin was a prizewinner at the Conservatoire in 1800 and 1804 and was featured on several of the students' concert series. He went on to play in the orchestra of *l'Opéra Buffa* and joined the Paris Opera in 1817.³⁹ Joseph Pierre-Charles Petit was a prize recipient in 1801. Little information is available about his playing career but he went to work for the *Administration des Forêts* in 1826.⁴⁰ These two students are significant in that they were the soloists who most likely premiered the concerti composed by their teacher. Domnich's concert works first appear as part of the student

³⁷ Morley-Pegge, 108.

³⁸ John Q. Ericson, "E.C. Lewy and Beethoven's 9th Symphony," *Horn Articles Online*, Accessed October 17, 2012, <http://www.hornarticles.com>.

³⁹ Pierre, *Documents Historique*, 724.

⁴⁰ *Ibid.*, 827.

recital series at the Salle du Conservatoire. These concerti are discussed in detail in chapter VI.

Following his retirement in 1817 there are few records of public performances by Domnich and by 1825 he is no longer even listed among the orchestra of the *Chapelle-Musique*.⁴¹ Some sources suggest that he moved back to his childhood home in Bavaria,⁴² though most maintain that he remained in Paris until his death on July 19, 1844.⁴³

Figure 3: Chronology of Domnich's Career

1767 (March 13)	Birth	Würzburg
1779	Performs for Würzburg <i>Hofkapelle</i>	“
ca. 1780-83	Court hornist for Count von Elz	Mainz
1783-85	Studied with Giovanni Punto	Paris
1785 (December)	First performance at <i>Concert Spirituel</i>	“
1787 - 1791	2 nd horn – l'Opéra	“
1793	Joined National Guard band Taught at <i>Institut Nationale</i>	“
1795	Formation of the Paris Conservatoire	“
1797-1802	Composition of Concerto no. 1 & no. 2	“
1802	Duvernoy publishes his <i>Méthode pour le Cor</i>	“
1808	Domnich <i>Méthode</i> published	“
1805-1810	<i>Symphonie Concertante</i> and Concerto no. 3 composed	“
1815	Duvernoy retires, replaced by Dauprat	“
1817	Domnich retires from the Conservatoire	“
1844 (July 19)	Death	Paris

⁴¹ Morley-Pegge, *The French Horn*, 159.

⁴² *ibid.*

⁴³ Adam von Ahn Carse, *The Orchestra Beethoven to Berlioz: A History of the Orchestra in the First Half of the 19th Century and the Development of Orchestra Baton-Conducting*, (Michigan: Broude Brothers, 1948), 67.

V. THE DOMNICH METHOD

Domnich's *Méthode de Premier et de Second Cor* was published in 1808 by *l'Imprimerie du Conservatoire* (the Conservatoire Press). The text opens with a "historical notice" followed by the author's "preliminary reflections." The main body is divided into three parts, each of which is subdivided into a number of sections. The first contains short essays on various topics: tone, embouchure, transposition, the use of the right hand, and a variety of musical ornamentations. The second gives progressive exercises for first and second horn, with a guide as to the order of study depending on the student's specialty. The third section continues to longer etudes, which are categorized according to range for first or second horn or both. These are given with a solo line notated for horn in F and an accompanying continuo line in C bass clef.

One of the most notable features of the text is a chromatic scale given toward the end of the first section.⁴⁴ It covers the range from written G at the bottom of the bass clef to g''' above the treble staff, giving suggested right hand positions corresponding to each pitch. Domnich's is the second text to give such a detailed discussion of the use of the right hand. The first was the method published by Frédéric Duvernoy in 1802. Domnich's description of right hand technique is even more thorough than that of his colleague. The following is an excerpt from the hand position chart:

⁴⁴ Domnich, *Méthode*, 16-18.

GAMME CHROMATIQUE Par semi-tons majeurs et mineurs.

N. B. Toutes les notes désignées par leur nom seulement, et qui ne sont point accompagnées d'une explication particulière, se prennent sans boucher le pavillon.

Première Octave.

First Octave, Ascending:

- SOL. (no breath mark)
- SOL dièse. (no breath mark)
- LA. (no breath mark)
- LA dièse. (no breath mark)
- SI. (no breath mark)
- SI dièse. (no breath mark)
- UT. (no breath mark)

First Octave, Descending:

- UT. (no breath mark)
- UT bémol. (no breath mark)
- SI. (no breath mark)
- SI bémol. (no breath mark)
- LA. (no breath mark)
- LA bémol. (no breath mark)
- SOL. (no breath mark)

Second Octave, Ascending:

- UT dièse. (no breath mark)
- RÉ. (no breath mark)
- RÉ dièse. (no breath mark)
- MI. (no breath mark)

Second Octave, Descending:

- MI. (no breath mark)
- MI bémol. (no breath mark)
- RÉ. (no breath mark)
- RÉ bémol. (no breath mark)

Third Octave, Ascending:

- MI dièse. (no breath mark)
- FA. (no breath mark)
- FA dièse. (no breath mark)
- SOL. (no breath mark)

Third Octave, Descending:

- SOL. (no breath mark)
- SOL bémol. (no breath mark)
- FA. (no breath mark)
- FA bémol. (no breath mark)

Breath Control Instructions:

- Boucher tout-à-fait le pavillon. (Note à éviter.)** (For notes marked with a cross symbol)
- Boucher tout-à-fait le pavillon. Cette note ne peut être avantageusement employée que d'une seule manière. (Voyez à la fin de l'article, Observations, N° 1.)** (For notes marked with a cross symbol)
- Boucher tout-à-fait le pavillon. Cette note peut se prendre de deux manières; dans un morceau vif, en bouchant le pavillon aux trois quarts; dans un morceau lent, sans boucher le pavillon.** (For notes marked with a cross symbol)
- Boucher tout-à-fait le pavillon. Cette note peut se prendre de deux manières; dans un morceau vif, en bouchant le pavillon à moitié; dans un morceau lent, sans boucher le pavillon.** (For notes marked with a cross symbol)

Seconde Octave.

Second Octave, Ascending:

- SOL. (no breath mark)
- SOL dièse. (no breath mark)
- LA. (no breath mark)
- LA dièse. (no breath mark)
- SI. (no breath mark)

Second Octave, Descending:

- SI. (no breath mark)
- SI bémol. (no breath mark)
- LA. (no breath mark)
- LA bémol. (no breath mark)
- SOL. (no breath mark)

Breath Control Instructions:

- Boucher tout-à-fait le pavillon. (Note à éviter.)** (For notes marked with a cross symbol)
- Boucher tout-à-fait le pavillon. (Note à éviter.)** (For notes marked with a cross symbol)
- Boucher le pavillon aux trois quarts.** (For notes marked with a cross symbol)
- Boucher le pavillon à moitié.** (For notes marked with a cross symbol)
- Boucher tout-à-fait le pavillon. Cette note ne peut être avantageusement employée que d'une manière. (Voyez à la fin de l'article, Observations, N° 2.)** (For notes marked with a cross symbol)
- Boucher tout-à-fait le pavillon. (Note à éviter.)** (For notes marked with a cross symbol)

Figure 4: Domnich *Méthode*, p. 16 "Chromatic Scale"

The Domnich text contains a unique historical account of the development of hand-horn technique. Domnich opens the book with a brief history of the horn, mentioning its ancestors in the Jewish tradition as well as Greco-Roman instruments. Of particular interest is his account of Anton Hampel's early experiments in hand-stopping. Domnich gives the following account of the discovery of this method:

The purpose of the Horn was long confined to the noisy hunting air or for war; but often even in the midst of these pieces we needed to produce contrasts to express softer effects. To that end, we first devised a mute made of wood, in the shape of a truncated cone, hollow in its interior and designed to fit into the bell. In the center of the lower base it was the practice to place a hole through which the sound escaped. But as the vibration of brass against wood produced an unpleasant quality, later mutes were made of cardboard and these served a long time, though still not producing a perfectly pure quality of sound.

At that time, the Oboe, far removed from the point of perfection it has reached today, was a sour instrument, raucous and inappropriate to accompany a graceful tune or expressive passage. When it was used to this purpose, it was customary, to soften it, to place some cotton in the cavity of the bell. Hampel, one of the most famous hornists of the day, had the idea to substitute this method to that of mutes. He fit a cotton wad arranged to fill the space he had in mind. He was extremely surprised when he first used it, to hear that his instrument was raised by a semitone. This was for him a flash of light, and his genius quickly understood the unexpected discovery. He found the way by inserting and removing alternately his swab, to produce uninterrupted all the diatonic and chromatic scales throughout the range.⁴⁵

It is unclear to what extent the technique was developed by Hampel himself and what contributions may have been made by Punto and Domnich before being codified in the 1808 publication. This book is the first source that credits Anton Hampel as the inventor of the hand-stopping method of horn playing. Punto's own method for horn offers a series of exercises for the student but does not include historical or pedagogical discussion. Domnich's book goes on to qualify the Hampel story by discussing the introduction of hand horn playing in Paris, which he dates as being parallel to

⁴⁵ Domnich, *Méthode*, iii-iv.

Hampel's work. He also credits composer François-Joseph Gossec with introducing the horn as a member of the orchestra at the Paris Opera in 1757.⁴⁶

The historical narrative stands out among other French pedagogical works of the nineteenth century. Duvernoy's previously discussed method gives no history of the instrument. Domnich's successor, Dauprat, published his own method in 1824 that gives extensive discussion of the changes in horn design as it relates to the use of crooks and transposition. Dauprat gives explanation of embouchure and the high and low horn styles, and writes a diatribe not unlike Domnich's own against the *cor mixte* approach.⁴⁷ However, as thoroughly as he discusses the uses of the horn Dauprat also ignores largely the history of the instrument either in France or elsewhere. The method published by Jacques François Gallay, Dauprat's successor at the Conservatoire, refers to the contributions of Domnich, Kenn, Dauprat and others in the Parisian tradition. However, although Gallay mentions the influence of German composers, he does not delve into the development of a German style of horn playing or the influence it may have had.⁴⁸

Comparison of his technical approach to these and other related sources show the Domnich text to be a mainstream representation of the methods used by Parisian hornists during the late eighteenth and early nineteenth century. However, they also reinforce its uniqueness in addressing the origin of this technique, particularly in tracing its lineage to the Austro-Bohemian school. Domnich's work may be the sole

⁴⁶ Domnich, *Méthode*, iii.

⁴⁷ Louis-François Dauprat, *Méthode de Cor*, Reprint edited by F. Bremond, (Paris: Zetter, 1824. Reprint, Paris: Henri Lemoine & Cie., 1900), iii-v.

⁴⁸ Jacques François Gallay, *Méthode pour le Cor*, (Paris: Schoenenberger, 1845. Reprint, Paris: Henri Lemoine & Cie., 1893), 1-2.

pillar on which rests the widespread legend of Hampel's "discovery" of hand-stopping. It certainly seems to be the first and only source to suggest an origin to the hand-stopping method utilized by teachers at the Paris Conservatoire and the many accomplished Parisian horn virtuosos of the nineteenth century.

In addition to his in-depth discussion of the many facets of horn playing, Domnich is an excellent source for performance practice. His method can shed light both on his own work and on those of his contemporaries. This first section of the text includes notes on the interpretation of a number of musical figures. In the example below, Domnich differentiates three different types of articulations: *le Coulé*, *le Détaché*, and *le Piqué*. The first is what we call the slur, in which the first note is tongued and the subsequent notes are not. The distinction between *détaché* and *piqué* is important in performing Domnich's music as well as that of other French composers of this period. For the *détaché* the player is instructed to use a hard placement of the tongue with clear separation between notes, what we might call a hard staccato or a staccato with accent. *Piqué* uses the mark we would call staccato and most modern players would interpret as separation, however Domnich instructs that this be played with the tongue touching lighter and more dryly than *détaché* and he goes on to say that "the separation of notes should not make itself felt."⁴⁹ This distinction is important as Domnich uses both of these throughout his concerti and often close together, the *détaché* being used often to emphasize important notes in the musical phrase.

⁴⁹ Domnich, *Méthode*, 21.

Pour exécuter le Coulé, il faut que la langue se retire sur la première note, et que sans revenir à sa place, elle reste immobile sur les autres notes qui doivent être coulées.

Exemple du Coulé.



Dans le Détaché, toutes les notes doivent être séparées l'une de l'autre, et chacune d'elles marquée par un coup de langue sec et ferme.

Exemple du Détaché.



Le Piqué s'exécute avec moins de force que le détaché; le coup de langue y est moins sec et moins ferme. La séparation des notes ne doit pas s'y faire sentir.

Exemple du Piqué.



Figure 5: Domnich *Méthode*, p. 21 “Article Treizième”

Domnich's notes can serve as an example of the common interpretation of a number of expressive devices (see figure 6 below). The turn, the trill, and the *grupetto* are discussed with examples given of one or more means of interpreting each figure notated. Where more than one interpretation exists of a particular figure, Domnich's notes clarify the options and context for each possible interpretation.

Les compositeurs emploient quelquefois la petite note pour indiquer le *Portamento*, ou port de voix.



On ne doit jamais employer l'*Appoggiatura* sur la note qui commence un chant, ni sur toutes les notes précédées de silences, quels qu'ils soient.

Petit Groupe ou GRUPETTO.(1)

On donne ce nom à un agrément composé de trois notes.

Les trois petites notes doivent toujours former une tierce mineure, ou une tierce diminuée; autrement le *Grupetto* serait d'un effet dur et désagréable.



Pour le bien faire, on doit marquer la première note plus fort que les autres, et la soutenir plus long-tems.

Il y a une espèce de *Grupetto* qui se fait après la note principale, et que l'on indique par ce signe (∞).



On peut l'orne de cette manière et de beaucoup d'autres.



Figure 6: Domnich, *Méthode*, p.23 "Article Quinzième"

Many of the exercises employed in the *Méthode* relate directly to passages from Domnich's concert works. The following examples will demonstrate the links between Domnich's pedagogical approach and the style of his compositions.

Example 2: Domnich *Méthode*, Part II, “Second Cor” p.84



The above example is from the “second horn” exercise set and uses figures that are remarkably similar to the closing of the third movement of Domnich’s low horn concerto. The end of Concerto No. 2 contains a highly virtuosic coda, one of the most demanding passages of the piece, which requires a great deal of flexibility for wide leaps (see example 2).

Example 3: Domnich *Concerto No. 2*, mvt. III, m.144-155



The example below is also from the low horn exercises. It is part of a series in which the student must navigate a sequence of arpeggios moving between a written C Major and G Major chords. This particular harmonic movement is laid out in different

ranges and in a variety of patterns. Such passages are a common requirement in solo or orchestral literature for the low horn player.

Example 4: Domnich *Méthode*, Part II, “Second Cor” p.86



Similar figures are incorporated into the 2nd Concerto and also in the 2nd horn part of the *Symphonie Concertante*. These passages are depicted in the following examples:

Example 5: Domnich *Concerto No. 2*, mvt. III, m.176-179



Example 6: Domnich *Symphonie Concertante*, mvt. III, m.73-77



While it is undetermined when work on the *Méthode* began, it is clear that the approach moves the student toward the type of solo playing that Domnich demands in the concerti. The first two concerti were published by 1802, a few years before the *Méthode* and the other two works were published within two years after. As is discussed further in Chapter VI, the concerti appear to have been premiered by Conservatoire students. These works are not only pieces that exemplify the virtuosic concerto tradition, but were clearly used as a pedagogical tool. Like many composers associated with the Paris Conservatoire, Domnich created pieces that each demand a very specific skill set. These must have provided for many students the culmination of a certain period of their study.

VI. THE CONCERTI

There are three published solo concerti by Heinrich Domnich as well as a concerto for two horns. All are written for Horn in F. The solo concerti appear to have been written for, and performed by, students of Domnich. All four works were published by *l’Imprimerie du Conservatoire* (the Conservatoire Press). The three solo pieces were premiered between 1803 and 1811 in the student concert series in the *Salle du Conservatoire* and may also have been played in the *Concerts Français*. These were presented at the Théâtre Olympique (Masonic Theater) on rue de la Victoire and featured prize recipients and top students from the Paris Conservatoire.

The dating of these works has eluded scholars for many years. Neither manuscript nor published copies bear a date. However, several clues are present in the published versions that help us to establish a fairly close date range for each piece. First, all the Domnich concerti bear, on the title page, the stamp of Étienne Ozi, pictured below. Ozi was the bassoon professor at the Conservatoire and supervisor of the *Magasin de Musique* (Conservatoire Press) from 1797 until his death in 1813.⁵⁰ Also, the first two concerti are published under the name “*Conservatoire de Musique*,” the institution’s pre-Napoleonic title, and give the address of Faubourg Poissonniere no.152 for the *Magasin du Musique*. The Conservatoire press did not use this address until 1797.⁵¹

⁵⁰ Richard J. Martz “The Duvernoy Method,” Accessed March 15, 2014, <http://www.rjmartz.com/hornplayers>.

⁵¹ Constant Pierre, *Le Magasin de Musique à l’Usage des Fêtes Nationales et du Conservatoire* (Paris: Fishbacher, 1895), 90-94.



Figure 7: Stamp of Étienne Ozi, used by permission of the Bibliothèque Nationale, Paris

Ozi offers us assistance in another way as well. His method for bassoon was published and clearly dated in ‘year XI’, a term used in Conservatoire records for the year 1802. Many institutions utilized this system under the Republic government formed in the wake of the French Revolution, prior to the rise of the Napoleonic Empire. Records date the period from 1792 to 1805 using roman numerals beginning with 1792 as “An I” (year 1) of the new Republic.⁵² Ozi’s 1802 publication contains a catalogue of works available at that time which includes both the first two Domnich concertos. So for those at least, publication may be estimated between 1797 and 1802.

Other evidence can help us establish a date range for the later works. They bear close plate numbers, 190 for the *Symphonie Concertante* and 192 for the third concerto, indicating they were published near the same time. Also, rather than the earlier name, both these works identify the composer as a member of the “*Conservatoire Imperial de Musique*.” The use of this name indicates that they were published during the reign of the Emperor Napoleon, which places them between 1805 and 1815. The presence of Ozi’s signature on these publications narrows the field further to the period before Ozi’s death in 1813. A “nouveau concerto” by Domnich was premiered on the

⁵² Pierre, *Documents Historique*, 407-413.

Conservatoire concert series in April 2010, which must be the 3rd Concerto.⁵³ We can, therefore, say with reasonable certainty that these two works were published between 1805 and 1810.

Domnich's solo concerti are among the first examples of what Charles-David Lehrer refers to in his text on the Parisian concerto as the "French Romantic" style. This formal approach is characterized by the use of an abbreviated ritornello form in the first movement and was used by a number of Parisian composers of the early nineteenth century. These include oboist Gustave Vogt, who played with Domnich in the *Chapelle-Musique* of Napoleon, and Luigi Cherubini, who served on faculty at the Paris Conservatoire.⁵⁴ Duvernoy also used this form in some of his solo works.

There are a variety of views on formal approaches to analyzing the concerto. Wallace Berry states, "The concerto is not a form, but rather a medium of application of various forms and procedures."⁵⁵ This traditional view applies to the concerto in general terms, and one may then speak more specifically of the use of ritornello in the Baroque era, sonata or rondo form in the Classical period, or other methods depending upon the context and specific work. William Caplin and other have, in recent years, attempted to define a "concerto form" particular to the Classical period, which synthesizes elements of both sonata form and the ritornello approach.⁵⁶

⁵³ Ibid., 489.

⁵⁴ Charles-David Lehrer, *The Nineteenth-Century Parisian Concerto*, Ph.D. Dissertation, (Los Angeles: University of California, 1990), 38-39.

⁵⁵ Wallace Berry, *Form in Music*, 2nd Edition, (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1986), 227.

⁵⁶ William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven*, (Oxford: Oxford University Press, 1998), 243-250.

Both these approaches tend to base templates for the concerto of the late-eighteenth and early-nineteenth century on German composers such as Haydn, Mozart and Beethoven. Some French composers, such as Saint-Saens, favor very similar organizational systems. Domnich's *Symphonie Concertante* adheres to more traditional Classical formal expectations, with the first movement organized in sonata form. All four works contain a lyrical second movement and utilize the rondo or sonata-rondo form in the third. However, as Lehrer's examination shows, formal organization was quite varied among French composers of the early nineteenth century and many favored an approach closer to the Baroque ritornello.⁵⁷

Caplin and Lehrer recognize that the textural nature of the ritornello was appealing to composers of concerti as a solution to the problem of balancing roles of the orchestra and soloist. Particularly as the emphasis in solo playing shifted to emphasize virtuosity rather than melodic development, one can see the appeal of an approach rooted in the ritornello form. This form allows for a few or several solo episodes. These may include some recapitulation but may also be completely different in content. It affords opportunity for the orchestra to play an important role in the tutti sections without competing with the soloist. As Parisian audiences increasingly demanded displays of soloistic prowess, artists like Domnich responded with a large repertoire of pieces that emphasize less the composers craft at developing a melody and more the range and dexterity of the performer.

⁵⁷ Lehrer, *The Nineteenth-Century Parisian Concerto*, 50-57.

Concerto No. 1 pour le Premier Cor

Domnich's first concerto is a work for 'first horn,' or high horn. The range of the solo part goes as high as a written d''' above the staff but does not go below the bottom e' on the treble clef staff. This first solo piece was composed between 1797 and 1803 and the first documented performance of a concerto by Domnich is in April 1803. This is the most likely date for the premier of the first concerto, which was presented on one of the student concert series by Joseph Pierre-Charles Petit. Petit was born in Paris on August 17, 1785. He had a brother, Pierre, who also attended the Conservatoire studying clarinet. Petit won 1st prize in the horn studio in 1801 and was featured on a number of the student concerts.⁵⁸

I. Allegro Moderato

The first movement uses a form in five parts, which might be called a ritornello approach with three returns. The first sixty measures introduce the ritornello themes: Theme 1a from bars 1-26; Theme 1b in 27-43; and Theme 1a repeated in measures 44-60. The first solo section occurs in bar 61-69 (see Example 7). This introduces a melody in the tonic key of F Major, which is followed by a brief return in 70-71.

Example 7: Concerto no. 1, mvt. I, m.61-67



⁵⁸ Pierre, *Documents Historique*, 827.

The second solo section is divided in phrases, the first a high lyrical line (see Example 8) that begins in F Major and modulates, ending in the dominant key of C Major. The second phrase is a buoyant dance-like passage in C Major that alternates between duple and triple feel (see Example 9). The bassoon in the orchestra repeats the theme from this solo passage while the horn plays a high descant line that serves as a codetta from bar 91-106 ending in a prolonged trill resolving in C Major. The third return occurs in measures 107-112 remaining in the key of the dominant, with a transition in 113-123 that leads uninterrupted into the second movement.

Example 8: Concerto no. 1, mvt. I, m.72-90



Example 9: Concerto no. 1, mvt. I, m.91-106



II. Romanza

The last measure of movement I resolves in the first bar of the second movement into the tonic key of F Major. The second movement is in a binary form, the first solo theme in major and the second in minor. The A section opens with a short introduction in measures 1-4. The solo line follows in measure 5, a lovely melody which is divided into three phrases: Theme 1 is stated in measure 5-12 (see Example 10); Theme 2 in 13-20; and a restatement of Theme 1 in 21-28. The A section closes

with a return of the opening accompaniment theme which serves as a transition to the B section. The B section drops suddenly into F minor and the soloist plays a melody in two parts divided into bars 32-39 and 40-50 (see Example 11). The last bar of the Romanza contains three chords played together with the solo and accompaniment ending on a rest with a fermata, creating a brief pause before the third movement.

Example 10: Concerto no. 1, mvt. II, m.5-12



Example 11: Concerto no. 1, mvt. II, m.32-36



III. Rondo

The second movement ends on the dominant chord, which is resolved to the tonic in the first measure of the third movement. The last movement may be best described as a sonata-rondo form. Theme 1 (see Example 12) is introduced by the horn in bar 1-8 and is restated by the accompaniment in bars 9-26. Theme 2 is introduced in bars 26-36 (see Example 13).

Example 12: Concerto no. 1, mvt. III, m.1-6



Example 13: Concerto no. 1, mvt. III, m.26-34



These two themes form the A section, ending with a modulation to G Major which functions as the dominant of C. The B section begins in C Major and comprises bars 37-55, which contain Theme 3, a lyrical line in contrast to the detached opening theme (see Example 14). The A' section is made up of a return of Theme 1 in F Major, measures 67-81, followed by theme 2 in measures 82-94. An acrobatic coda, beginning in bar 95, finishes the movement.

Example 14: Concerto no. 1, mvt. III, m.37-43



Concerto No. 2 pour le Second Cor

The second concerto is one of the most virtuosic works for low horn in the solo repertoire. The designation of “second cor” indicates that it is a work for *cor basse*. The range of the solo part goes once up to a B⁷ above the treble staff. Otherwise it remains from G⁷ down to the F horn’s c, which is written as C below the bass clef staff in old notation (an octave below sounding pitch).

It is difficult to place with certainty a premiere date for the second concerto. The second performance of a work by Domnich is a year after the first on April 8, 1804. Pierre-Louis Colin performed a Domnich concerto on a student concert program on that date. He played again for the Prize Winners Concert in August of that year. Pierre-Louis was the younger of two brothers from Versailles who both studied the horn at the Conservatoire. His older brother Piere-François Colin (1781-1832) was a 2nd Prize recipient in the horn studio in 1797 and 1798 at the Paris Conservatoire. He received 1st prize in 1803 and went on to play with l’Opéra Buffa and the Paris Opera. Pierre-Louis, often referred to in Conservatoire records as “Colin Jeune” (Colin the younger), was born on November 21, 1787. He won 3rd Prize in the horn studio in 1800 and 1st prize in 1804. “Colin Jeune” was featured on a number of student concerts in solo and chamber works. He performed works by Domnich at least 4 times between 1804 and 1811. After graduating the Conservatoire program he followed his brother to the Opera Buffa and joined the Paris Opera orchestra in 1817. He died February 19, 1822.⁵⁹

⁵⁹ Pierre, *Documents Historique*, 724.

Whether the 1804 performance by Colin is the work's premiere or not, it is certain the second concerto was published by *l'Imprimerie du Conservatoire* sometime between 1797 and 1802. It is this work in particular that Lehrer cites as being exemplary of the "French Romantic" concerto, possibly a model for some of Domnich's contemporaries as the same form is used in concerti by Luigi Cherubini, Antoine-Joseph Reicha, and Pierre Rode. Domnich's second concerto is the first example of it found by Lehrer in his study of the Parisian Concerto.⁶⁰

I. Maestoso

The first movement form, which Lehrer describes as a "truncated ritornello," is the primary characteristic identifying the French Romantic Concerto form. This formal structure is characterized by opening and closing ritornelli framing a middle section, which features the soloist. This is quite an abbreviated approach compared to either the Baroque ritornello or the later sonata form movement. As in the first concerto each movement transitions seamlessly into the next without pause. Lehrer gives this analysis of the first movement:⁶¹

⁶⁰ Lehrer, *The 19th-Century Parisian Concerto*, 38-39.

⁶¹ *Ibid.*, 166-167.

Theme	Measure	Tonality	Comments
Ritornello I	1-71	I	
1a	1	I	2nd half repeats
1b	12	I-V	
1:2a:	24	V	
2b	47 1/2	V	
1:2k1:	54	V	
2k2	58	V	2k1x
2k1	62	I	
2k3	66	I	

Episode	72-133	I-V	
1a'	72	I	Meas. 1 & 2: tutti
1c	78	I	
1d	92	I-V of V	
3a	104	V	
3b	113	v	
1:3k1:	122	V	
3k2	126	V	

Ritornello II	134-147	V	
1:3k3:	134	V	
3k4	141 1/2	V	Transitory

Figure 8: Analysis of Domnich Concerto No. 2, mvt. I, by Charles-David Lehrer.

Another approach to the first movement would be to consider dividing Lehrer's single episode into two solo sections divided by the tutti section in measures 90-91. This brief interjection is not a clear thematic return but it is a loud tutti statement that provides a break between solo themes. If we take this approach then the opening ritornello remains unchanged but the first Episode would comprise bars 72-90. We would then consider the tutti section in bars 90-91 to be Ritornello II followed by Episode II measures 92-133. The ending section in measures 134-147 would be considered Ritornello III in this interpretation.

II. Andantino

The Andantino is a slow movement set in 6/8 time, conveying the feel of a slow minuet. It is in binary form, similar to that employed in the first concerto. The A section is in the tonic key of F Major, the B section in the parallel key of F minor. The closing theme of the first movement leads, by descending sequence, directly into the second movement without break. Measures 1-8 make up an introductory statement. The A section comprises measures 9-32 (see Example 15). Measure 33 moves suddenly to the parallel minor key beginning the B section (see Example 16), which makes up the remainder of the movement.

Example 15: Concerto no. 2, mvt. II, m.9-16



Example 16: Concerto no. 2, mvt. II, m.34-40



III. Rondeau

The second movement ends on a half cadence moving from a F minor six-four chord to a C Major chord in root position, which functions as the dominant in the outgoing key of F minor and the new key of F Major (see Example 17). The horn begins the third movement joined by the accompaniment in the second bar (see Example 17). Theme 1a, bar 1-20, and Theme 1b, bar 21-43, make up the first A section of the rondo form. The first couplet, or B section, is made up of Theme 2, measures 44-59, and Theme 3, measures 60-99. The second A section lasts from measures 100 to 113. Theme 4 forms the C section or second couplet measures 116-130. The final refrain, the third A section, is from bar 130-143 with a return of Theme 1a. This is followed by an extended, and quite acrobatic, coda from bars 144-182.

Example 17: Concerto no. 2, mvt. II, m.49 – mvt. III, m.4

The musical score for Example 17 consists of three staves: Treble, Middle, and Bass. The first staff (Treble) contains the main melody, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff (Middle) contains a piano accompaniment with chords and eighth notes. The third staff (Bass) contains a piano accompaniment with chords and eighth notes. The score is divided into two measures by a double bar line. The first measure is marked 'mf' and the second measure is marked 'sf'. The key signature has one flat (Bb) and the time signature is 2/4.

Symphonie Concertante pour Deux Cors

The *Symphonie Concertante* for two horns is by far the longest of Domnich's concert works and the most mature of his complete compositions. As is discussed earlier, the third concerto must have been premiered in 1810. The plate number on this work, 190, places it just before the third concerto, which is plate number 192. Accordingly, the *Symphonie Concertante* must have been composed between 1805 and 1810. There is currently no record of a potential premiere date for this work.

I. Allegro Moderato

The first movement of the *Symphonie Concertante* is set in common time in the key of F Major and is organized in sonata form. Measures 1-81 form an introduction and the exposition begins in measure 82. Theme 1 of the exposition (see Example 18) comprises measure 82-100 and is in the home key of F Major. A short transition takes place in measure 100-103 and bar 104 begins Theme 2 (see Example 19), which is in the dominant key of C Major.

Example 18: *Symphonie Concertante*, mvt. I, m.82-89



Example 19: *Symphonie Concertante*, mvt. I, m.104-112



The development begins in bar 148 and the 2nd horn enters as the soloist at bar 163. The solo horn plays a melody in the key of G minor, which is passed to the 1st horn in bar 179. This theme develops melodic ideas from the violin in the introduction, for example bars 170-174 (see Example 20) is a rhythmic augmentation of the violin part beginning in bar 24 (see Example 21). The 1st horn part in the development also includes elements of the 1st horn material from the exposition Theme 1. The recapitulation begins at measure 224 with the restatement of the opening passage from the exposition. The solo horn lines here include elements of Theme 1 and 2 from the exposition, both set in the tonic key of F Major.

Example 20: *Symphonie Concertante*, mvt. I, m.163-178



Example 21: *Symphonie Concertante*, mvt. I, m.23-28



II. Cantabile

The second movement is in 3/4 time and in binary form. The A section is in the key of C minor. The two horns alternate in the solo role, the 1st horn playing Theme 1 and the 2nd horn playing Theme 2. The section ends with a restatement of Theme 1 by the 1st horn (see Example 22). The B section begins at measure 51 with a modulation back to the key of F Major. In this section both horns play a new theme in duet (see Example 23).

Example 22: *Symphonie Concertante*, mvt. II, m.40-47



Example 23: *Symphonie Concertante*, mvt. II, m.51-58



III. Allegro Moderato

The third movement is in 2/4 and in rondo form ABACADEA. The A section begins at bar 5 with rondo theme stated in the horns (see Example 24). Each couplet uses the horns in short solo fragments. The first couplet (B section) begins in measure 30 with the 1st horn as soloist. The 2nd horn takes up the solo in measure 42. The second refrain comprises measures 67-90.

Example 24: *Symphonie Concertante*, mvt. III, m.1-9



Measure 91 begins the second couplet (C section) with the horns trading solos through measure 98 and then the two play together through bar 103 leading to the third refrain at measure 104. The third couplet begins in bar 140 with a solo by the 1st horn that plays the D theme. The 2nd horn joins in the E section at bar 161. The accompaniment begins the rondo theme in measure 221 and the solo horns enter together in measure 228 for the final refrain.

Concerto No. 3 pour Cor Principal

Little information is available about the third concerto. The previously mentioned “nouveau concerto” by Domnich, was presented by “Colin Jeune” in April 1810 on the student concert series at the Conservatoire.⁶² This new work most likely refers to the third concerto since no other performances of works by Domnich are listed between 1804 and 1810.

No edition of the third has been included in this document, as the solo part is unavailable. Accompanying orchestra parts are available on microfilm at the Bibliothèque Nationale but the scant cues in the available parts show very little of what the solo horn plays. Examination of the orchestra parts, without the solo line, would seem to indicate a formal structure very similar to that of the first two concerti using an abbreviated Ritornello form in the first movement, a slow second movement in binary form and a lively third movement in rondo form.

I. Allegro Moderato

The first movement is set in common time and employs a ritornello form with two episodes and two returns. The opening Ritornello includes Themes 1a and 1b in the key of F Major. The first return sets Theme 1b in C minor followed by the second solo episode in F Major. A second return in F Major ends the movement.

⁶² Ibid., 489.

II. Andante Sostenuto

The second movement is set in 6/8. It appears to be in ternary form. The opening statement is in the key of Bb Major. The second section is in the dominant key of F Major and includes a statement of the opening accompaniment theme in the key of F. The Second A section is similar in harmonic structure to the opening and ends with a restatement of the opening theme.

III. Allegro Vivace

The third movement is in 2/4 time and seems to be set in rondo form. Without the solo line it is difficult to chart melodic material, however the presence of a short cadential statement that seems to be the end of the same melodic line appears at least three times. It is first seen at bars 7-8 (see Example 25) and is then repeated at measures 89-90 (see Example 26) and again at 163-164. The orchestral parts indicate the beginnings of each new solo section. Tutti sections exist in between these three solo parts, which could indicate couplets between the refrains of a rondo theme.

Example 25: Concerto no. 3, mvt. III, m.7-8



Example 26: Concerto no. 3, mvt. III, m.86-90



VII. CONCLUSION

Heinrich Domnich is a key figure in the development of the Parisian style of horn playing and one of the most influential teachers of his time. Examination of his music in its relevant historical and cultural context shows him to be a link between the traditional methods of hand horn playing and the developing style of virtuosic playing coming into popularity during the early nineteenth century.

In terms of his teaching, Domnich forms a clear link between the Austro-Bohemian school of horn playing and the techniques that became common performance practice at the Paris Conservatoire during the nineteenth century. This Austro-Bohemian method is represented through Domnich's training from his own father and Giovanni Punto, with the strong influence of Punto's teacher, Anton Hampel. The success of Domnich's own students suggests the great effectiveness of his methodology and clearly demonstrates the breadth of its influence. Students like Dauprat, Meifred and other successful graduates of the Conservatoire made this approach to horn playing the standard throughout France. E.C. Lewy transplanted these techniques when he moved to Vienna. Thus it may be said there is a circle of influence between the Austro-Bohemian and French styles.

Domnich and his colleague Duvernoy made great strides in codifying their approach, theirs being the first texts to give in-depth pedagogical discussion of horn technique. As discussed in Chapter V, one of the most important features of both these manuals was their treatment of the horn as a chromatic instrument. Domnich's concerti reflect this approach as well, not shying away from the use of chromatic

accidentals or from quick scale figures in the solo parts. His approach shows a great leap in expected technical capability even compared to that of his teacher. Punto's own method begins with moving between open intervals and eventually goes so far as to work within the major scale. Domnich, however, begins with diatonic scales and moves fairly quickly to dealing with chromaticism and the interpretation of music.

The concerti Domnich produced are fascinating in their pedagogical value for the horn player, particularly in studying of hand horn playing. They also represent a type of concert that did not adhere to the strictures of form associated with the Classical period in music, instead focusing on expression over form and particularly showcasing virtuosity. The concerti of this period, by Domnich and colleagues on the Conservatoire faculty, belong to the same "cult of virtuosity" that gave rise to performer/composers like Niccoló Paganini and Franz Liszt.

In exploring Domnich's concert works it is the author's hope to revive these gems of the solo literature, largely unused in the modern day, and to reintroduce them into the active repertoire. This document has also sought to expand on the available biographical information on this remarkable individual. It is hoped that this will be a resource for future research into the development of the instrument and its literature and also illuminate a particular microcosm in the development of the virtuosic music that became a hallmark of Parisian performers during the nineteenth century. The influence of Heinrich Domnich and his teaching reaches us still today through the legacy of his writing and compositions.

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APPENDIX A – CONCERTO NO. 1

Concerto No. 1 pour Le Premier Cor

Solo Horn in F

Heinrich Domnich (1767-1844)

10'43"

Allegro moderato (♩ = 108-116)

41

55

61

67

73

80

84

88

[illegible]

Lento (♩ = 54-60) (♩ = ♩)

9

17

25

32

40

46

3

Musical score for "The Rose Tree" (Op. 100, No. 15) by Robert Schumann. The score is in G major and 2/4 time. It is written for voice and piano. The melody is characterized by various ornaments, including grace notes and mordents. The piano accompaniment features triplets and a trill. The score is divided into systems, with measures 1-14, 14-29, 29-37, 37-47, 47-59, 59-67, 67-82, 82-86, 86-91, and 91-11.

Concerto No. 1 pour Le Premier Cor

Piano Score

Heinrich Domnich (1767-1844)

10'43" Allegro moderato (♩ = 108-116)

Solo Horn in F

Piano

pp

5

9

14

f

18

Measures 18-21 of the musical score. The first staff (treble clef) contains whole rests. The second staff (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 19 and a grace note in measure 20. The third staff (bass clef) provides a harmonic accompaniment with chords and moving lines.

22

Measures 22-25 of the musical score. The first staff (treble clef) contains whole rests. The second staff (treble clef) continues the melodic line with eighth and sixteenth notes. The third staff (bass clef) continues the harmonic accompaniment with chords and moving lines.

26

Measures 26-30 of the musical score. The first staff (treble clef) contains whole rests. The second staff (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 27 and a grace note in measure 28. The third staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The word *rinf.* is written above the bass staff in measure 30.

31

Measures 31-35 of the musical score. The first staff (treble clef) contains whole rests. The second staff (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 32 and a grace note in measure 33. The third staff (bass clef) provides a harmonic accompaniment with chords and moving lines.

36

Measures 36-40. The first staff (treble clef) is empty. The second staff (piano) has a melody in the right hand and a bass line in the left hand. Dynamics include *rinf.* (rinforzando) and *p* (piano).

41

Measures 41-44. The first staff (treble clef) is empty. The second staff (piano) has a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

45

Measures 45-48. The first staff (treble clef) is empty. The second staff (piano) has a melody in the right hand and a bass line in the left hand. Dynamics include *cresc.* (crescendo), *f* (forte), and *rinf.* (rinforzando).

49

Measures 49-52. The first staff (treble clef) is empty. The second staff (piano) has a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *p* (piano), *ff* (fortissimo), and *p* (piano).

53

53

58

58

63

63

68

68

73

79

83

87

91

Measures 91-94 of the score. The first staff (treble clef) shows a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The second staff (piano accompaniment) features a complex rhythmic pattern with eighth and sixteenth notes, including triplets in measures 92 and 93. The key signature has one flat (B-flat).

95

Measures 95-98 of the score. The first staff continues the melodic line. The piano accompaniment maintains the complex rhythmic pattern with eighth and sixteenth notes, including triplets in measures 96 and 97. The key signature has one flat (B-flat).

99

Measures 99-102 of the score. The first staff shows a melodic line with eighth and sixteenth notes. The piano accompaniment features a series of chords in the right hand and a steady eighth-note pattern in the left hand. Dynamics *f* and *p* are indicated in measures 100 and 101 respectively. The key signature has one flat (B-flat).

103

Measures 103-106 of the score. The first staff shows a melodic line with eighth and sixteenth notes, including trills (*tr*) in measures 104 and 105. The piano accompaniment features a series of chords in the right hand and a steady eighth-note pattern in the left hand. The key signature has one flat (B-flat).

107

111

115

119

ff

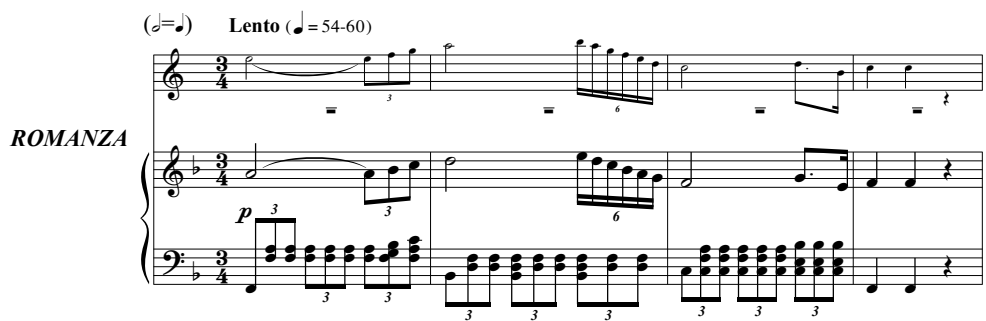
p

attacca

Detailed description: This page contains four systems of musical notation for the first horn part of Concerto No. 1. Each system consists of a single staff for the horn and a grand staff (treble and bass clef) for the piano accompaniment. The key signature has one flat (B-flat). The first system (measures 107-110) features a piano introduction with a forte (ff) dynamic. The second system (measures 111-114) continues the piano accompaniment. The third system (measures 115-118) shows the horn entering with a melodic line while the piano accompaniment continues. The fourth system (measures 119-122) concludes with a piano (p) dynamic and an 'attacca' marking, indicating the start of the next section.

(♩=♩) **Lento** (♩ = 54-60)

ROMANZA



5



13



22



28

34

39

45

Moderato (♩ = 112-120)

RONDO

8

13

18

24

p

30

ff

35

p

40

45

51

57

63

69

ff

75

80

85

89

93

98

103

tr

f

p

pp

ff

Detailed description: This page contains four systems of musical notation for the first horn part of Concerto No. 1. Each system consists of a single staff for the horn and a grand staff (piano and bass) for the piano accompaniment. The key signature is one flat (B-flat). Measure 89 features a complex horn line with triplets and sixteenth notes, accompanied by a piano part with eighth-note patterns. Measure 93 shows a horn trill followed by a rest, with a piano accompaniment of chords and eighth notes. Measure 98 has a horn part with a long rest, while the piano part continues with a melody and accompaniment, including a forte (f) dynamic. Measure 103 concludes the section with a horn part at rest and a piano part featuring a piano (pp) melody and a forte (ff) accompaniment. Dynamics like *f*, *p*, *pp*, and *ff* are clearly marked throughout the piano accompaniment.

APPENDIX B – CONCERTO NO. 2

Concerto No. 2 pour Le Second Cor

Solo Horn in F

Heinrich Domnich (1767-1844)

11'37"

Maestoso (♩ = 96-104)

59

f

67

72 *tr*

f

78

84

92

98

105

113

121

125

129

$\text{♩} = \text{♩}$ Andantino ($\text{♩} = 120-132$)

4

9

mp

15

21

27

33

39

45

Concerto No. 2 pour Le Second Cor

3

Rondeau $\text{♩} = \text{♩}$ ($\text{♩} = 92-96$)

The musical score is written for the second horn part of Concerto No. 2. It begins with a *Rondeau* section in 2/4 time, with a tempo of 92-96 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 7, 13, 20, 40, 46, 52, 59, 70, 82, and 88 marked. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) throughout the piece. Dynamic markings include *mf* (mezzo-forte) at measure 7 and *p* (piano) at measure 40. A section starting at measure 16 is marked with a large '16' and a repeat sign. The score concludes with a final measure at measure 88.

94 **8**

107 *mf*

117

131 **9**

144

150

156 *cresc.*

162 *f*

168 *tr* *tr* *ff*

176

Piano Score

Concerto No. 2 pour Le Second Cor

Heinrich Domnich (1767-1844)

11'37"

Maestoso (♩ = 96-104)

Solo Horn in F

Measures 1-5 of the musical score. The Solo Horn in F part (top staff) begins with a forte (f) dynamic. The Piano part (bottom staves) also begins with a forte (f) dynamic. The key signature is one flat (B-flat major or F minor), and the time signature is common time (C).

6

Measures 6-10 of the musical score. The Solo Horn in F part (top staff) is silent. The Piano part (bottom staves) continues with a forte (f) dynamic. The key signature is one flat (B-flat major or F minor), and the time signature is common time (C).

11

Measures 11-15 of the musical score. The Solo Horn in F part (top staff) is silent. The Piano part (bottom staves) begins with a fortissimo (ff) dynamic. The key signature is one flat (B-flat major or F minor), and the time signature is common time (C).

16

Measures 16-20 of the musical score. The Solo Horn in F part (top staff) is silent. The Piano part (bottom staves) continues with a fortissimo (ff) dynamic. The key signature is one flat (B-flat major or F minor), and the time signature is common time (C).

21

26

32

38

44

rinf. *rinf.* *rinf.*

50

54

58

62

66

ff

71

f

p

76

tr

3

Detailed description: This page contains four systems of musical notation for a Second Horn part. Each system consists of a single horn staff and a grand staff (piano and bass). The key signature has one flat (B-flat). Measure numbers 62, 66, 71, and 76 are indicated at the start of their respective systems. The notation includes various musical symbols such as rests, eighth and sixteenth notes, beamed sixteenth notes, and triplets. Dynamic markings include *ff* (fortissimo) at measure 66, *f* (forte) at measure 71, and *p* (piano) at measure 71. Trills are marked with *tr* above notes in measures 71 and 76. A triplet of eighth notes is marked with a '3' over it in measure 76. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the right hand.

81

86

91

96

101

106

111

116

f *pp*

This musical score is for the Second Horn part of Concerto No. 2. It consists of four systems of staves, each with a single horn staff and a grand staff (piano and bass). The key signature is B-flat major (two flats). The first system (measures 101-105) shows the horn entering with a melodic line, while the piano accompaniment features chords and moving lines. The second system (measures 106-110) continues the melodic development in the horn. The third system (measures 111-115) shows a more active piano accompaniment with sixteenth-note patterns. The fourth system (measures 116-120) concludes with a sustained horn note and a final piano accompaniment chord. Dynamics include *f* (forte) and *pp* (pianissimo).

121

125

129

133

p

cresc.

tr

ff

This musical score is for the Second Cor part of Concerto No. 2. It consists of four systems of staves, each with a single melodic line for the cor and a piano accompaniment. The key signature has one flat (B-flat). The first system (measures 121-124) features a melodic line with eighth-note patterns and a piano accompaniment with chords and a *p* (piano) dynamic. The second system (measures 125-128) continues the melodic development with a piano accompaniment of chords. The third system (measures 129-132) includes trills (*tr*) in the melodic line and a crescendo (*cresc.*) in the piano accompaniment. The fourth system (measures 133-136) shows the cor playing whole notes while the piano accompaniment features a *ff* (fortissimo) dynamic with chords and eighth-note patterns.

137

Measures 137-140: The first staff (treble clef) contains whole rests. The second staff (treble clef) features a continuous eighth-note melody. The third staff (bass clef) provides harmonic support with chords and eighth-note patterns.

141

Measures 141-144: The first staff (treble clef) contains whole rests. The second staff (treble clef) continues the eighth-note melody, which becomes more complex with sixteenth-note runs in measure 144. The third staff (bass clef) continues with harmonic support, including some sustained notes in measure 144.

145

Measures 145-148: The first staff (treble clef) contains whole rests. The second staff (treble clef) features a series of chords and dyads. The third staff (bass clef) continues with a steady eighth-note pattern.

$\text{♩} = \text{♩}$ Andantino (♩=120-132)

Romance

p

8 *mp*

15

22

The musical score is written for a Second Cor and piano accompaniment. It is in 6/8 time and marked Andantino (♩=120-132). The section is titled 'Romance'. The score begins with a piano (p) dynamic. The piano part features a steady eighth-note accompaniment. The Second Cor part has a melodic line with some grace notes. The score is divided into measures, with measure numbers 8, 15, and 22 indicated. The dynamics change to mezzo-piano (mp) at measure 8. The page number 9 is located in the top right corner.

29

36

42

46

This musical score is for the Second Horn part of Concerto No. 2. It consists of four systems of music, each with a single staff for the horn and a grand staff (treble and bass clef) for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system (measures 29-35) shows the horn entering with a half note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system (measures 36-41) continues the horn's melodic line, which includes some grace notes. The piano accompaniment becomes more complex with sixteenth-note patterns. The third system (measures 42-45) shows the horn playing a series of eighth notes, while the piano accompaniment features a dense, rhythmic texture. The fourth system (measures 46-50) concludes the page with the horn playing a final melodic phrase and the piano accompaniment providing a rhythmic foundation.

Concerto No. 2 pour Le Second Cor

11

Rondeau

$\text{♩} = \text{♩}$ ($\text{♩} = 92-96$)

mf

8

15

21

12
27

Concerto No. 2 pour Le Second Cor

33

39

44

Concerto No. 2 pour Le Second Cor

13

52

52

53

54

55

56

57

58

59

f

60

60

61

62

63

64

65

p

66

66

67

68

69

70

71

72

73

74

74

75

76

77

78

79

80

81

14

Concerto No. 2 pour Le Second Cor

82

Measures 82-87. The horn part (top staff) features a melodic line with eighth and sixteenth notes, including a trill in measure 84. The piano accompaniment (bottom staves) consists of sustained chords in the right hand and a bass line with eighth notes in the left hand. Triplet markings are present in measures 83, 84, 85, and 86.

88

Measures 88-95. The horn part (top staff) has a melodic line with eighth notes and rests. The piano accompaniment (bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Triplet markings are present in measures 88, 89, 90, 91, and 92.

96

Measures 96-101. The horn part (top staff) is mostly silent. The piano accompaniment (bottom staves) features a melodic line with eighth notes in the right hand and a bass line with eighth notes in the left hand. A forte (*f*) dynamic marking is present in measure 101.

102

Measures 102-107. The horn part (top staff) has a melodic line with eighth notes and rests. The piano accompaniment (bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Triplet markings are present in measures 102, 103, 104, 105, and 106. A mezzo-forte (*mf*) dynamic marking is present in measure 107.

Concerto No. 2 pour Le Second Cor

15

108

116

124

131

16 Concerto No. 2 pour Le Second Cor

138

144

p

150

156

f *p*

This musical score is for the Second Horn part of Concerto No. 2. It consists of six systems of music, each with a single horn staff and a grand staff (piano and bass staves). The key signature has one flat (B-flat). The first system (measures 138-143) features a melodic line in the horn with eighth-note patterns, while the piano accompaniment consists of chords and eighth-note figures. The second system (measures 144-149) continues the melodic development with a piano accompaniment of chords and eighth notes, marked with a piano (*p*) dynamic. The third system (measures 150-155) shows the horn playing a more active melodic line, with the piano accompaniment providing harmonic support through chords and eighth notes. The fourth system (measures 156-161) begins with a forte (*f*) dynamic in the piano part, which then shifts to piano (*p*) for the remainder of the system. The notation includes various musical symbols such as clefs, key signatures, dynamics, and note values.

Concerto No. 2 pour Le Second Cor

17

161

cresc. *f*

166

tr *f*

171

ff *ff*

177

Sub

APPENDIX C – SYMPHONIE CONCERTANTE

Solo Horns

Symphonie Concertante pour deux Cors

17'40"

Heinrich Domnich (1767-1844)

Allegro Moderato (♩ = c. 108-116)

The musical score is written for two solo horns in C major (one sharp) and 2/4 time. It begins at measure 81 with a first ending bracket. The tempo is marked 'Allegro Moderato' with a quarter note equal to approximately 108-116 beats per minute. The score includes dynamic markings such as *p* (piano) and *f* (forte). There are several slurs and accents throughout. The score is divided into systems, with measure numbers 81, 88, 95, 101, 107, and 113 indicated at the start of their respective systems. The piece concludes with a final cadence in measure 118.

122

125

129

133 30 II.

170

179 I.

188

198

210 219 5

Detailed description: This page contains a musical score for two horns. It consists of ten systems of two staves each. The first system (measures 122-124) features a complex, fast-moving melody with many sixteenth and thirty-second notes. The second system (measures 125-128) continues this fast motion, with some rests in the lower staff. The third system (measures 129-132) shows a change in texture, with more sustained notes and trills. The fourth system (measures 133-136) is marked 'II.' and '30', indicating a section change or rehearsal mark. It features a more melodic line with some grace notes. The fifth system (measures 170-173) continues the melodic development. The sixth system (measures 179-182) is marked 'I.' and includes a first ending bracket. The seventh system (measures 188-191) includes a trill and a sixteenth-note figure. The eighth system (measures 198-201) features a series of eighth-note chords. The ninth system (measures 210-213) ends with a final chord marked '5'.

Symphonie Concertante pour deux Cors

3

224 *p*

230

235 *f*

239 *p* *f*

243 *p* *tr*

247 *f* *tr* 252 6

Detailed description: This page contains a musical score for two horns, measures 224 to 252. The score is written in two staves per system. Measure 224 starts with a piano (*p*) dynamic. Measure 230 features triplet markings (3) in both staves. Measure 235 begins with a forte (*f*) dynamic. Measure 239 shows a dynamic shift from piano (*p*) to forte (*f*). Measure 243 includes trill (*tr*) markings. Measure 247 starts with a forte (*f*) dynamic and includes trill (*tr*) markings. Measure 252 ends with a sixteenth-note rest (6) in both staves.

Cantabile (♩ = c. 55-60)

I.

13

21 3

II.

24

32

40 **I.**

48 3

Majeur

51

p

59

67

p *pp*

Symphonie Concertante pour deux Cors

5

Allegro Moderato

1 3

10

17 21 9 I.

36 II.

49

59

67 *f*

73

78

86

98

105

112 7

The musical score is for two horns. It consists of six systems of two staves each. The first system (measures 67-72) begins with a forte (f) dynamic. The second system (measures 73-77) continues the melodic and harmonic development. The third system (measures 78-85) features more complex rhythmic patterns. The fourth system (measures 86-97) includes a significant rest for the first horn in measures 86-90. The fifth system (measures 98-104) shows the first horn re-entering. The sixth system (measures 105-112) concludes with a fermata and a 7-measure rest in measure 112.

119

126

128

I.

148

161

p

f

p

f

p

170

p

179

f

p

f

p

The musical score is written for two horns in G major, 2/4 time. It consists of six systems of two staves each. The first system (measures 119-125) features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The second system (measures 126-135) includes a first ending bracket labeled 'I.' in the upper staff. The third system (measures 148-157) continues the melodic and rhythmic patterns. The fourth system (measures 161-169) introduces dynamic markings: *p* (piano) and *f* (forte). The fifth system (measures 170-178) continues with the *p* marking. The sixth system (measures 179-187) concludes with alternating *f* and *p* markings. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

188 *f*

197

206 *22*

233 *f*

239 *f*

245 *ff*

The musical score is written for two horns in G major, 2/4 time. It consists of six systems of two staves each. The first system (measures 188-196) features a melody in the first staff and a rhythmic accompaniment in the second, marked *f*. The second system (measures 197-205) continues the melody and accompaniment. The third system (measures 206-214) includes a repeat sign with a first ending bracket over measures 206-214, marked *22*. The fourth system (measures 215-223) continues the melody and accompaniment, marked *f*. The fifth system (measures 224-232) continues the melody and accompaniment, marked *f*. The sixth system (measures 233-245) concludes the piece with a final cadence, marked *ff*.

Score

Symphonie Concertante pour deux Cors

17'40"

Heinrich Domnich (1767-1844)

Allegro Moderato (♩ = c. 108-116)

Horn in F I

Horn in F II

Piano

p

6

12

ff

The musical score is presented in three systems. Each system contains staves for Horn in F I, Horn in F II, and Piano. The first system (measures 1-5) shows the piano part with a melody in the right hand and a bass line in the left hand. The horns have rests. The second system (measures 6-11) shows the horns entering with a melody. The piano part continues with a melody in the right hand and a bass line in the left hand. The third system (measures 12-17) shows the piano part with a melody in the right hand and a bass line in the left hand. The horns have rests. The piano part ends with a fortissimo (ff) dynamic.

The image displays a musical score for a concertante symphony for two horns. It consists of three systems of staves, each with two grand staves (treble and bass clef) and two individual horn staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 18-22): Measures 18 and 19 show the two horns playing whole notes, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measures 20-22 show the horns playing whole notes, with the piano accompaniment continuing its rhythmic pattern.

System 2 (Measures 23-27): Measures 23-27 show the two horns playing whole notes, with the piano accompaniment continuing its rhythmic pattern.

System 3 (Measures 28-32): Measures 28-32 show the two horns playing whole notes, with the piano accompaniment continuing its rhythmic pattern.

33

33

38

38

p

45

45

50

55

61

cresc.

cresc.

The image displays a musical score for a concertante symphony for two horns. It is divided into three systems, each containing two staves (treble and bass clef). The first system (measures 50-54) shows the horns playing whole notes, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system (measures 55-60) shows the horns playing whole notes, and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a crescendo marking. The third system (measures 61-65) shows the horns playing whole notes, and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a crescendo marking.

The musical score is for a concertante symphony for two horns and piano. The key signature has two flats (B-flat major), and the time signature is 4/4. The score is presented in three systems, each with two staves for the horns and one grand staff for the piano.

System 1 (Measures 66-70): The piano part begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The horn staves are mostly silent, with rests.

System 2 (Measures 71-75): The piano part continues with a fortissimo (*ff*) dynamic, showing a more complex rhythmic texture. The horn staves remain silent.

System 3 (Measures 76-80): The piano part concludes with a fortissimo (*ff*) dynamic, featuring a final melodic flourish. The horn staves remain silent.

This musical score is for the Symphonie Concertante pour deux Cors, measures 82-93. It is written for two horns (Corns) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

The score is divided into three systems, each with a horn part and a piano accompaniment part.

System 1 (Measures 82-86):

- Horn 1:** Measures 82-86. Measure 82 starts with a *p* (piano) dynamic. Measure 85 has a crescendo hairpin. Measure 86 starts with a *f* (forte) dynamic.
- Horn 2:** Measures 82-86. Measure 82 starts with a *p* (piano) dynamic.
- Piano:** Measures 82-86. The piano part consists of chords and single notes.

System 2 (Measures 87-92):

- Horn 1:** Measures 87-92. Measure 87 starts with a *p* (piano) dynamic.
- Horn 2:** Measures 87-92. Measure 87 starts with a *p* (piano) dynamic.
- Piano:** Measures 87-92. The piano part consists of chords and single notes.

System 3 (Measures 93-97):

- Horn 1:** Measures 93-97. Measure 93 starts with a *p* (piano) dynamic.
- Horn 2:** Measures 93-97. Measure 93 starts with a *p* (piano) dynamic.
- Piano:** Measures 93-97. The piano part consists of chords and single notes.

98

f

98

ff

101

II.

p

106

106

112 I.

The musical score is divided into three systems, each with a horn part (treble clef) and a piano accompaniment (grand staff).
System 1 (measures 112-117): The horn part begins with a sixteenth-note scale (B4, C#4, D4, E4, F4, G4, A4, B4) marked with a '6' and a fermata. The piano accompaniment provides harmonic support with chords and moving lines.
System 2 (measures 118-121): The horn part features a series of eighth-note patterns, including a triplet marked with a '6' and a forte (*f*) dynamic. The piano accompaniment continues with chords and eighth-note figures.
System 3 (measures 122-125): The horn part has a continuous sixteenth-note scale. The piano accompaniment features a steady eighth-note bass line and chordal accompaniment.

126

126

130

130

cresc.

f

135

135

fp

fp

fp

fp

ff

The image displays a musical score for a section of a symphony, specifically measures 140 through 152. The score is written for two horns (Corns) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

Measures 140-144: The two horns are silent, indicated by whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern of eighth and sixteenth notes in the left hand.

Measures 145-151: The two horns remain silent. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is present in measure 146. The piano part concludes with a final chord in measure 151.

Measure 152: The two horns enter with a new melodic line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

159

II.

159

166

166

I.

173

173

180

180

187

187

195

195

201

201

208

208

pp

215

215

This musical score is for the 'Symphonie Concertante pour deux Cors'. It consists of three systems of staves, each with a treble and bass staff for the horns and a grand staff (treble and bass) for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 222-228): The horn parts begin with rests. The piano accompaniment starts at measure 222 with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

System 2 (Measures 229-234): The horn parts become more active, with the right horn playing a melodic line and the left horn providing harmonic support. The piano accompaniment continues with its eighth-note patterns. Measure 234 features a forte (*f*) dynamic marking in the piano right hand.

System 3 (Measures 235-238): The horn parts continue their melodic and harmonic development. The piano accompaniment maintains its rhythmic foundation. Measure 238 includes a piano (*p*) dynamic marking in the piano right hand.

241

f *p* *tr*

246

f *p* *tr*

251

ff

Cantabile (♩ = c. 55-60)

I.

The image displays the first system of a musical score for a concertante symphony for two horns. The score is written for two horns (treble and bass clefs) and piano accompaniment (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo/mood is marked 'Cantabile' with a quarter note equal to approximately 55-60 beats per minute. The movement is labeled 'I.'.

The first system consists of six measures. The piano accompaniment begins with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The horn parts enter in the fifth measure with a half note and a quarter note, followed by a half note and a quarter note in the sixth measure.

The second system also consists of six measures. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a single eighth note in the left hand. The horn parts continue their melodic line, with the right horn playing a half note and a quarter note, and the left horn playing a half note and a quarter note.

The third system consists of six measures. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a single eighth note in the left hand. The horn parts continue their melodic line, with the right horn playing a half note and a quarter note, and the left horn playing a half note and a quarter note.

19

II.

25

31

I.

37

43

49

p

55

61

67

p

pp

Allegro Moderato

The musical score is written for two horns (Corns) and piano accompaniment. The tempo is marked 'Allegro Moderato'. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into three systems, each containing two staves for the horns and two staves for the piano.

System 1 (Measures 1-7): The first horn part begins with a whole rest in measures 1-3, followed by a quarter rest and a quarter note in measure 4, then eighth notes in measures 5-7. The second horn part has whole rests in measures 1-3, followed by a quarter rest and a quarter note in measure 4, then eighth notes in measures 5-7. The piano accompaniment features a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand.

System 2 (Measures 8-13): The first horn part continues with eighth notes in measures 8-10, followed by a quarter rest and a quarter note in measure 11, then eighth notes in measures 12-13. The second horn part continues with eighth notes in measures 8-10, followed by a quarter rest and a quarter note in measure 11, then eighth notes in measures 12-13. The piano accompaniment continues with the same steady patterns.

System 3 (Measures 14-20): The first horn part begins with eighth notes in measures 14-16, followed by a quarter rest and a quarter note in measure 17, then eighth notes in measures 18-20. The second horn part continues with eighth notes in measures 14-16, followed by a quarter rest and a quarter note in measure 17, then eighth notes in measures 18-20. The piano accompaniment continues with the same steady patterns.

21

21

I.

30

30

40

II.

40

51

60

69

f

76



84



94



102

108

116

124

124

133

I.

133

142

142

151

151

161

p *f* *p* *f* *p*

161

171

p *f*

171

181

p *f* *p*

190

f

199

199

This musical score is for the Symphonie Concertante pour deux Cors, measures 209-225. It is written for two horns (Corns) and piano accompaniment. The score is divided into three systems, each with two staves (treble and bass clef) for the piano and two staves (treble and bass clef) for the horns. The key signature is one flat (B-flat). The time signature is 4/4. The piano part features a variety of textures, including sustained chords, moving lines, and arpeggiated figures. The horn part is mostly silent in the first system, but enters in the second system with a melodic line. The third system shows a more active horn part with a melodic line and a bass line.

209

217

225

233

233

239

239

245

245